

NORTHERN JUNKET

THIS ISSUE

25¢



VOL. 3
NO. 1



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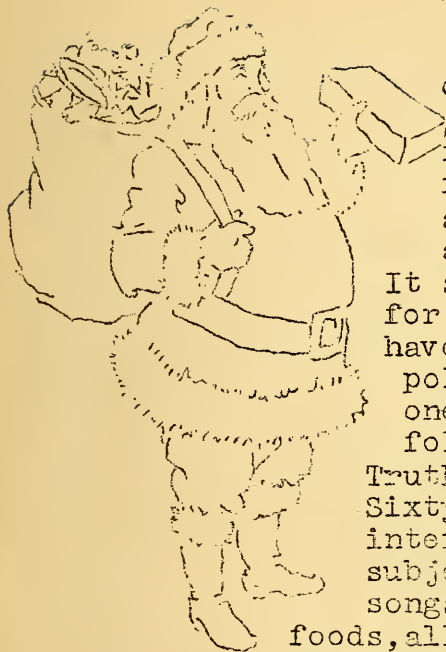
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Lawton Harris, editor of "LET'S DANCW" first expressed the thought in print: he urges all folk dancers to develop another hobby, closely allied with folk dancing. It set me to thinking, and for the past six months I have carried out a private poll of dancers. I asked one hundred square and folk dance "fans" about it. Truthfully, I am surprised. Sixty-four said they had no interest in any other allied subject. Folk costumes, folk songs, folk craft, nationality foods, all left them cold. They just wanted to dance.

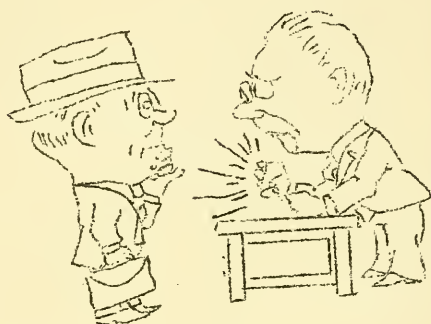
The other thirty-six found all of those other subjects interesting, and believed themselves to be better dancers because of it. It amazed me too, (though it shouldn't) that thirty one of the group firmly believed that they were better citizens because of the broader feeling of understanding they had achieved in taking an interest in some of the other facets of folk dancing.

So here is a Christmas wish to all folk and square dancers--take up another angle to your hobby of dancing. You'll be a happier person to live with if you will do it. To its many hundreds of readers and subscribers, NORTHERN JUNKET wishes all a very MERRY CHRISTMAS, and a HAPPY NEW YEAR.

Sincerely

Ralph

PLAIN FACTS ABOUT SQUARE DANCING



by

POP SMITH

NORTHERN JUNKET has offered me a chance to get a few gripes off my chest. So here goes. Hang onto your hats, take a deep breath and let 'er flicker!

ONE OF THE TOUGHEST THINGS in square dancing that a caller has to compete with is the ten day wonder-boy caller and an armful of records.

THESE "GRADUATES" OF A ONE WEEKS course in square dance calling, go about the country instructing and calling for about \$10.00--or less. At least for a small part of what live music and a caller would cost. We hear very often about cheap music or cheap callers, now we have different competition, and it is growing all over the country.

BEFORE ANYBODY GETS TOO MAD I will say

right here that I am not taking a shot at the camps and schools and institutes that are held everywhere. Most of these camps are conducted on a sort of a cooperative basis with little or sometimes no profit going to the leaders. Classes are held on an average of six hours daily with an evening party at night. There is not a musician living who can play that long every day for one or two weeks. There is a place for record dances and this is one of the places.



NEITHER AM I TAKING A SHOT at towns or sections of the country where there are no musicians who can play square dance music; though a little digging around by the local big shots might find some.

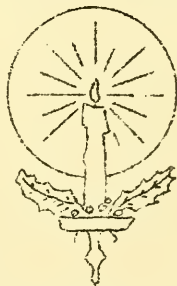
I'M AIMING AT THE "LIVE WIRE", who has been told by his friends that he ought to be a caller and he believes them and goes out and buys a record player and a half a dozen records without calls and sets himself up in business, when the biggest favor he could do himself and square dancing is to stay home.

AND I DON'T KNOW HOW MUCH GOOD some of these closed groups are doing. I do know that they are developing a breed of square dance snobs. These dancers meet one night a week at their club-room and dance. They are instructed and dance to records. A very few of these dancers do attend outside dances but the percentage is very small.

OF COURSE IF WE LOOK AT IT THIS WAY, perhaps we can see the reason. Most of these couples have children, they engage a baby sitter for the night their club meets. This will cost them a dollar or a dollar and a half; and another two dollars to the instructor, or pay towards the expense of the meeting. Naturally they do not wish to spend another dollar and a half to go to a public dance.

WE HAVE THESE CLOSED GROUPS all over the country. Supposing we do a little figuring. These people, before callers were going around and playing for public dances with records--- would have attended a public square dance, or some of them would. Now we have groups all over the country, and if we add up the number of folks that are square dancing, we will find that there are a larger number of dancers who are square dancing than ever before.

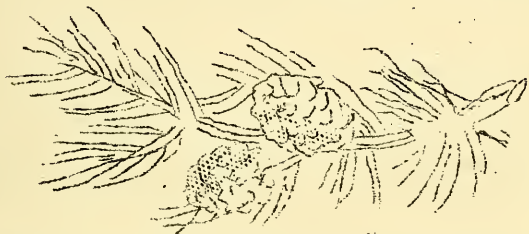
I KNOW A FEW OF THESE CLUBS who have encouraged members to play for some of the numbers during the evening, and they are the ones who have the largest and most enthusiastic attendance. Why don't the others do likewise?



NOW WE COME INTO NEW CALLS. If we have a new call or different calls that people like better than the other fellows, we get these people to our dances. If you give a new call each week, at the end of a year you will have fifty

new calls and where would you have time for the old standards that have stuck with us year after year? You see how that angle can be over worked don't you?

I HAVE ALWAYS FIGURED that square dancing was sort of a challenge between the caller and the dancers, with each having a wonderful time.



ANOTHER FACT IS, western square dancing is here to stay with us. Let's look this western movement over in a sensible sort of way. In looking over a western magazine a while ago, I noticed a number of comments from some of the western callers regarding the decline their square dancing. Perhaps I am wrong in the idea that a large number of these remarks about the slackening interest in square dancing is coming from the west. Are the dancers getting fed up with the steady chant of the western caller or are they getting tired of the patter in the western calls?

NOW THERE ARE SOME NICE FIGURES in western dancing. Also it is bringing back a few of the old changes that haven't been used in some sections of the east for a long time. So I believe that in many ways, the western style has helped our eastern dancers, and will continue to help and improve our way of dancing. Perhaps we will end up with a combination of both, and have better and nicer dancing as a result. In some of my calls I have combined the two and I have some nice figures from the mixture.

WHY HAS THE OLD TIME WALTZ dropped out of favor with many square dance leaders? I don't think that there is any better dance than the waltz. A straight waltz I mean. I haven't looked up to be sure, but isn't the waltz one of your old time dances in this country? There isn't a much prettier sight than to see some old timers out on the dance floor dancing an old fashioned waltz.

At any of the festivals that I have been to I have never seen nor heard an old fashioned waltz played or danced, and I'd like to know why? You see the Black Hawk waltz, or something like it, but not the old original waltz.

I REALLY DON'T SEE MUCH CHANGE in the square dance picture around this section. We have had our ups and downs the same as we have always had. With the competition that we are running against today, some one is sure to get hurt; some folks are going to lose out. We've had our good days and we've had our bad ones but square dancing grew up with our country and went from the east to the west, now it is returning back east again.

I DO NOT BELIEVE there is anything to worry about. Let's look at the sunny side of the picture; when we lose one dancer, two or three new ones are always ready to take his place.

LIFE IS WHAT YOU MAKE IT, and some of us are making a damnable mess of it. Square dancing is the same way.



MEET THE FOLKS



by
Guy

Merrill

For some considerable time we have felt that all of us should show more consideration toward those groups of oldtimers who have brought the older dances to us down through the years. We suggest a special department in the NORTHERN JUNKET to bring us news of these old time dance groups.

When we visited your Fitchburg (Mass) dance last fall we came away with that grand sensation of having been dancing with our own home folks.

It may be impossible for you to believe that anyone in California dances like your Fitchburg group, after the performances that

you have witnessed hereabouts. California is a whopping big state so don't make the mistake of judging the whole state by what three or four groups do.

We were particularly impressed by the quick smiles of welcome, the un-demonstrative but very friendly atmosphere of the group towards the strangers from California. They took us into every dance and permitted us to foul them up; then they invited us right back-----to foul up the next dance and we did not disappoint them.



We were forcibly reminded of our oldtimers hereabouts, particularly the Hemet-San Jacinto group with whom we have danced a number of times.

Believe it or not, the Hemet group have the same general styles of dancing (of course "sans" contras), the same general speed, many of the same dances, the same ages of the dancers and the same warm welcome to give a very pleasant evening of dancing.

There are many similar groups scattered about the country. To name just a few: Danbury Conn; Ellsworth, Maine; Renfro Valley, Ky; Long Beach and Los Angeles, Calif; Delaware, Ohio; El Paso, Texas; Tucson, Ariz. The list is very long.

It is our privilege to introduce to the oldtimers of Fitchburg, Mass. not one, but two groups of grand people; the old timers of the Pioneer Club of San Bernardino and the Old Time Social Club members of Hemet and San Jacinto, California.

The Pioneers organized in 1888 and have enjoyed their old time dances every Saturday night since that time. They dance at the Log Cabin in downtown San Bernardino. The Log Cabin is a unique building which is just what its name implies.



There are many, many interesting old time dance souvenirs there; too many to detail here. The ages are from 30 to 85, averaging about 60. Sociability ranks high. Their policy is to use live music. A.E. Watson, P.O. Box 276, Hemet, Calif. is the caller. We may be talking out of turn but our spies report that he has a fiddle and that sounds emanate from his house remarkably like those that a darned good fiddler would be likely to make.

The Old Time Social Club of Hemet-San Jacinto was organized some 30 years ago. Both of these clubs are going strong, and if any of you Fitchburgers find yourselves in this vicinity drop in and have yourself a genuine good time dancing with people who will make you so welcome that you will think you are a native Californian before you can say "Pioneer Club and Old Time Social Club".

You will dance, but not in this order; the Waltz, Two Step, Oxford Minuet, Spanish Waltz, Polka, Military Schottische, Varsouvienne, Trilby Seven Step Schottische, Three Step and others.

Also the Waltz Quadrille, Take a Peek, Two Gents Swing, Life on the Ocean Wave, Forward Six Promenade the Outside Ring, Divide the Ring, Two Little Sisters and many others more or less familiar to you.

It would be interesting to us out here on the west coast if you would outline the history of some of your New England groups and say hello to us from across the country.



HERKIMER NY. REPORTS



Possibly it might interest you to hear a little about the dancing in this section. If you read "Drums Along the Mohawk" a few years ago, you will have us properly located.

Square dancing is now taught in our public schools; and I believe that the children do

it in a creditable manner; much better than the majority of people around here who have just "picked it up."

As for some of us who are older, for a few years past, until state funds were no longer available for that purpose, an Adult Education Class in square dancing was conducted, taught by Mr. Claude Weyant; and I believe him to be a competent instructor. We have learned to prefer records of good callers to poor orchestras and all the orchestras I have heard around here are mediocre; though they no doubt gauge their dances to the ability of the dancers which is not too high.

Nearly all of the public dances around here now have some squares. Sometimes they run one round between squares, sometimes two. This is a waste of time, for it is the square dances that everybody wants.



St. Francis DeSales Church has a Parish Club, which meets twice a month for square dancing. It is open to all interested, whether members of the parish or not. Usually this too is under Mr. Weyant's direction, though he conducts it as a dance, and not as a class. Even though the dancing of the majority is not good, everybody has a lot of fun. There is so much that could be done to polish up rough spots and to avoid the waste of energy that seems to characterize the dancing of most of them.

There is also the difficulty of cliques. Men here dance almost exclusively with their

own partner for the whole evening. There is very little, if any, asking anyone else to dance. There is also the tendency to "want their own square," I call it "mortgaging" the square.

I am one of a goodly number who has no gentleman to dance with. We women without partners must either dance together, or not at all. We can go to the Parish Club, though we experience considerable difficulty at times in finding a square where they will dance with us--but we can't go to many of the other dances.



Thanks to Mr Weyant's instruction, many of us who took lessons with him are able to dance either part; but we are often driven out of a square, or else some of the couples leave. No criticism of this practice has ever been made and it seems a little unjust. We like to dance too! Do people in your locality do this; or are all your men courteous, and their partners generous?

Line dances in this section have not as yet come back in style, though Mr. Weyant recently told me that they are on their way. My first year of instruction we did Money Mask once in a while, and a reel or two. The only line dance here seems to be the Virginia Reel, and this is the modern version, which for me spoils the entire thing.

For the past year, a friend of mine has occasionally held a party in her home. There is room for just one square, and the ages of those

who attend is very mixed indeed. At the last party we had, her brother, a man of seventy, happened to come in. I asked him if they used to dance the line dances, and spoke in particular about Money Musk. He said indeed they did, and added that he had not heard that music for a great many years. I happened to have a record of the dance and played it to him. Sorry we did not have six couples! Then he told me about dancing to the "Devil's Dream", and asked "I don't suppose you have that too?" I did. Well, he danced the whole evening, every dance and had a fine time.

In any small way that I can, I am going to try to bring back, even to a very few, these dances which have brought me more enjoyment than any words can tell.

THE ROUNDUP

FOLK DANCE
INFORMATION
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OF MINNESOTA

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SQUARE DANCE

WHEN THE BLOOM IS ON THE SAGE

As called by Dick Best

First couple separate around the outside
ring(all the way)

Same couple allemande left and swing in
the center

Gent to the left, lady to the right

Each one: allemande left with the lady
allemande right with the gent
allemande left with the lady again
and they swing in the center

Now the lady to the left, gent to the right

Each one: allemande left with the lady
allemande right with the gent
allemande left with the lady again
and swing in the center

Do si do your corners all

Swing your partners one and all

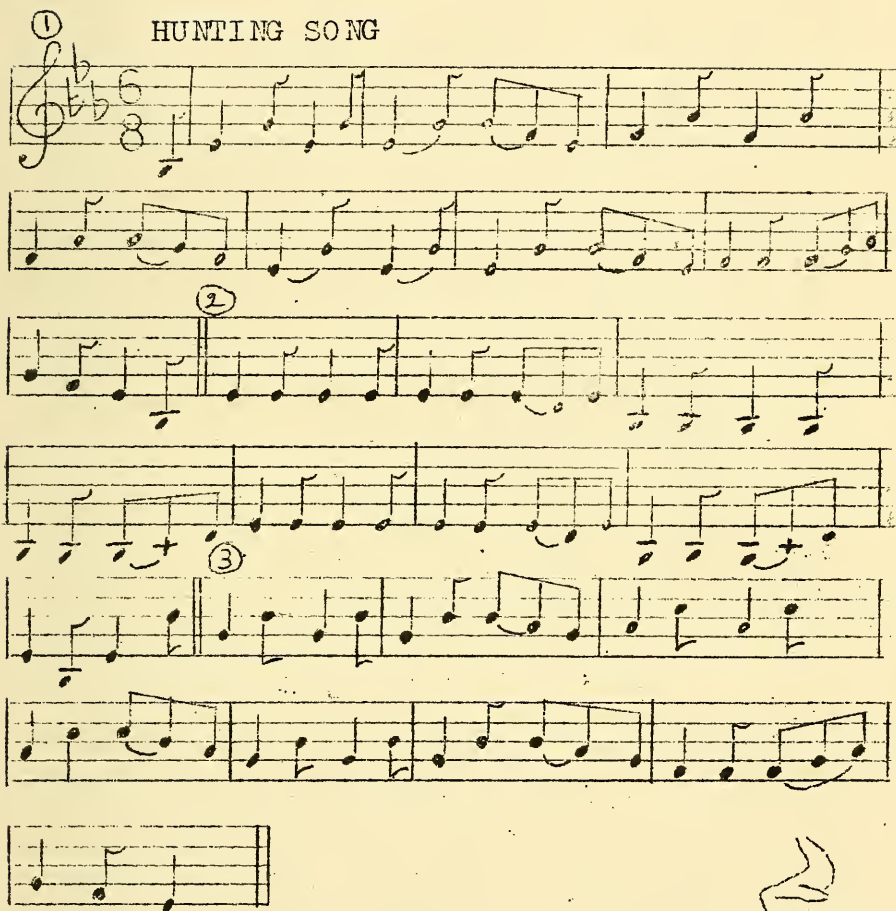
Second, third, and fourth couples do the same
changes in turn.

Use any introduction and any ending that
you wish.



FOLK SONG

HUNTING SONG



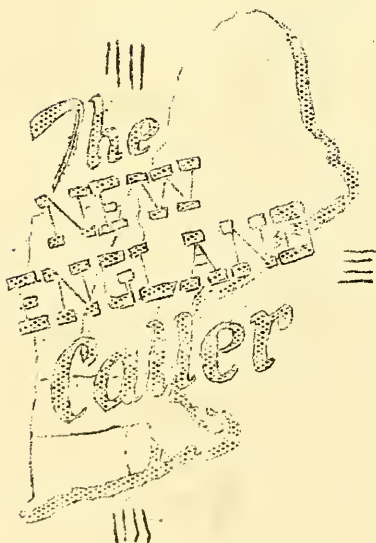
The hunter winds his bugle horn
To horse, to horse, hal-loo, hal-loo
The fiery courser snuffs the morn
And thronging serfs their lords pursue.

Up springs from yonder tangled thorn
A deer more white than mountain snow
And louder rings the hunter's horn.
Hark! Forward, forward, hal-loo, hal-loo.

The eager pack from couplet freed
 Dash through the brook, the brier, the brake
 And answering horn and hound
 The mountains echoing answer make.

This song was transcribed from Mrs. H. T. Hall of Marshall, Missouri, who learned it from her grandmother. Originally sung by her great grandmother, Mrs. J. H. Graves, of Superior, Nebraska. Mrs. Graves was a Nebraska pioneer, and went there in a covered wagon. She came originally from New England, where her maiden name was Helen Page.

Marion Roberts, Boston, gave it to us and said to publish it in NORTHERN JUNKET.



Dance Listings. Club & Federation News. Record and Book Reviews. Pictures. All pertaining to Square & Folk Dance Activities in New England. \$1.00 per year.

CHARLIE BALDWIN, editor
 P.O. Box 950
 Brockton, Mass.





samichlaus arrives

by
Fritz Marti

Holland is not the only country to have a Santa Claus absolutely separated from the Mass feast. Switzerland has the same in both its Protestant and Catholic parts. I grew up in the Protestant canton of Zurich so I know more than a little about it.

When we were very little, Samichlaus (corrupted from Sankt Niklaus) came to visit us almost every other year. His main job was to go the rounds and find out how all the children behaved. Then, back to Heaven, he would report to the Christ Child who could withhold all Christmas gifts if Samichlaus was sure some naughty child really deserved none. Samichlaus did not actually have to visit in order to know; he just knew, or maybe the little angels told him.

At dusk on December 6, we would start peeping out through the windows, perchance we might see in the distance, Samichlaus and his little donkey. He was much too big to ride the little animal who had enough of a load with all the sacks. We could see nothing yet, so we would eat our supper and then ask permission to wait up for a little while in the living room. If Samichlaus did not come, we understood that he

could not possibly visit all the little children every year.

But as we sat and maybe listened to a story told by mother, there might be a big tramp ling on the porch, a knocking at the front door which made us fear that the very door would fall in. Father would go out to inquire, and then we would hear a very deep bass voice in quiring about our behavior. Father might say we really had not been too bad. But Samichlaus did not need to ask---he knew. He would come stomping into the living room, in clumsy boots or in shoes with wooden soles and leather up pers, in heavy trousers, a thick brown overcoat with a rope instead of a belt, in a fur cap under which his white hair would show and of course he had a ruddy face and a huge curly white beard.



The face was not unkindly and sometimes even seemed to repress a smile. He would come right toward us children, shake hands and ask us how we had behaved. Of course we were tongue tied.

Then he would tell us of our evil doings of the last weeks and remind us that unless we made a much better showing in the next few weeks, there was a slim chance for any Christmas gifts. Then mother would encourage us to sing him a little song or recite a poem we had learned, and she would point out to him that we also had our meritorious sides. He would allow that we were by no means the worst children, even in that particular town, and during one of



his visits he had us take a look at a sack he had put down right inside the door. To our terror, we saw a child's stockinged legs and feet in shoes sticking out of the top of this tied sack which, Samichlaus told us contained a really "bad boy" from the next town whom he had "taken along" for what dire punishment we never knew.

Finally, Samichlaus would take another sack, turn it upside down and let loose an avalanche of apples and nuts. As we grabbed for them, all over the floor, Samichlaus would slip out and, when he was gone, we would recover, chastened and with very good intentions.

None of us doubted it was the real Samichlaus, particularly since we never saw another; Swiss department stores having no hired ones. Our country cousins had even additional proof of the real thing. They would leave a little bundle of hay outside the front door for the little donkey, and when Samichlaus was gone, they would check and find that all the hay was gone, obviously inside the donkey.



The Catholic custom I know only from hearsay. On the evening of December 5, a very black man would appear in the house, looking like a chimney sweep, his face blackened with soot, and maybe pulling a noisy chain, he would first make an awful lot of noise in the kitchen and probably leave smudges on the cook's face, from an attempted kiss.

Then he would come and threaten the children with very evil consequences should they



not have lived a very good life for the weeks just passed, and should they not be good during the weeks to come.

On the evening of the sixth, St Nicolas would come, in his bishop's garb, with staff and mitre, and he would be all good, while his predecessor of doubtful name was all bad. The children simply called him the dirty one, or the greasy one (Schmutzli), while they called St. Nicolas, Sankt Niklaus, or Samichlaus as we did.



Rather obviously, this Schmutzli is a relative of the wild men who haunt certain Swiss Alpine villages between Christmas and the New Year, and they in turn are obvious descendants of the pre-Christian evil spirits which threatened to swallow entirely the diminishing sun, or darken the already too short winter days.

As for Samichlaus, his date is December 6 and he has nothing to do at Christmas. He has reported to the Christ Child, who takes over for Christmas. Now this Christ Child of the Protestant regions is by no means the same as the little Jesus. The little Jesus, at Christmas, is a tiny baby in a manger and quite unfit as yet, to bring gifts or to visit children.

Therefore, somebody else must have brought the tree and the gifts. In Switzerland, parents



will keep the presence of the tree, in woodshed basement or attic, a dark secret, just as the decorating of the tree is done in secret. To Swiss children, the date of Christmas is December 24, for it is on that evening that the main event occurs.

In the first place, Christ was born in the night, not in the daylight of December 25. So, in late afternoon of the 24th, one of the parents will take the children for a walk, maybe in the wintry country, or else window shopping. Preferably it is to be a quiet walk, not one of excitement, but of anticipation.

If the weather is too bad, this parent will take the children up into a bedroom and tell them stories. Meanwhile, the other parent decorates the tree in the living room, and lays out all the gifts, none of them wrapped, and all of them in little personal piles, one for each member of the family, on chairs or tables; maybe even on the floor.



Then, when dusk has turned into real dark, and when the children have been looking at the sky for signs of peculiar stars and perhaps even for traces of light left by angels, a tiny bell tinkles and everybody rushes downstairs and through the living room door, now wide open. But they stop immediately after entering, for there stands the tree, all lit up with real candles and smelling just heavenly of fir and needles and wax.



The family will then sing some songs and a child may recite a poem. Then for the gifts everybody showing his own to everybody else.

Every second or third year however, as long as the children are little the Christ Child will come in person and bring the tree and presents.

After the tinkling of the bell, there stands the Christ Child, not far from the tree looking like a girl in her late teens, with her blonde hair falling down her shoulders and all about her, in a white robe with a golden belt a long golden staff in her hand and a diadem with a golden star on her head.

When the children are awed in silence, the Christ Child will tell them "I came from heaven to visit you" in a long rhymed story. Then the children will be invited to recite their poems and they will be allowed to put their hands in the Christ Child's. And then the Christ Child will tell them they can now look at their gifts, and then she disappears.



We children never raised any question as to the connection between the appearance of the Christ Child and the invariable presence of an elderly and obviously impecunious woman who, for the 10 minutes of the heavenly visit would sit on a chair near the door, and who would go out when the Christ Child left. In the early years of this century, it was still con

sidered necessary, even for a poor girl, to be chaperoned after dark. We should have been crestfallen had we known that our parents had hired the Christ Child.

As for Samichlaus, my brother and I must have been around 10 when, a quarter of an hour after the departure of Samichlaus, the godfather of our sister rang our doorbell, was told by mother that he had just missed the miraculous visit, and then came in and, Swiss fashion, shook hands all around. My brother and I exchanged but a glance---it was the handshake of Samichlaus!



* A HOME-MADE CHRISTMAS *

With the high cost of living what it is, we should remember that good taste, imagination and ingenuity count more than money when you get to providing Christmas spirit.



Look around you and see what old Mother Nature has to offer in the way of decorative material. Nobody can tell you how to do your decorating. That depends on your own particular ability. What looks good to you may not look that way to me. Again, your particular home may have a different color scheme.

Nature does a swell job of combining colors and offers many items which you can use for decorating. Such as cattails, acorns, evergreen boughs and cones, princess pine, seed pods and berries from wild and cultivated shrubs, bright colored Indian corn, gourds, and many others. All of these may be sprayed or painted with gay colors or just shellacked to preserve their natural beauty.



Even something so seemingly useless as an old burdick burr, properly colored, can become quite an item of beauty. If you live near the seashore, small shells, dried starfish, etc. can be painted and used for ornaments on the tree---or in other ways.

The Massachusetts extension service has a special leaflet called "Deck the House". It tells how to make popcorn trees, marsh-mallow snowmen, snowflakes, spatter prints and a number of other unique but inexpensive decorations.

These homemade ornaments may help to save



the day for those of you who have to decorate church or community Christmas trees. They can be sparkling and beautiful at small cost and are not breakable..

Materials: 1 roll each of red, green, clear and lavender cellophane; 1 roll of aluminum foil; dark blue, pink and yellow crepe paper; gold and silver stems (at the florists); medal-lion type paper doilies; Christmas stickers; thread and paste.

Quite a variety of ornaments can be made with just the first three colors of cellophane and foil, plus a few glitter stems and medallions and stickers. To make a "glitter ball":



Crumple tissue or newspaper to form ball the size of a small orange. Cotton may be used also for this foundation. Cut a 9-inch circle of aluminum foil and carefully cover ball, pressing folds together smoothly on under side. Cut from any color cellophane a piece 5 inches wide and 10 inches long and wrap ball in it folding the ends in neatly and securing with a piece of transparent tape. Ends may be twisted and tied with thread if trimmed evenly, but tape makes a neater finish.

Bend one end of glitter stem to form the shape of a cup hook. Form remaining length into circle around the ornament, fastening it just under hook at top.

Cut a medallion from paper doily and paste on front side of ornament. If several are to be used on a large ornament, try cutting different sections from each medallion, so they will resemble odd-shaped snowflakes.


Ornaments made as directed will have the most sparkle, but just clear cellophane over foil will produce a beautiful silver ball.

If you use colored crepe papers instead of foil for the foundation, and a clear cellophane wrapper, the ornament will be bright but will lack the sparkle the foil gives it.

Try making some silver balls with stripes of colored foil, such as comes around chocolates, fastened to the ball before cellophane is wrapped around it. These are very attractive and closely resemble store ornaments.



Christmas in Australia



Americans in northern states who talk of a white Christmas sometimes forget that Christmas comes to people in other climates. These range from subtropic to tropic countries, to the Southern Hemisphere where Christmas arrives in the middle of the summer.

One of the Southern Hemisphere countries where Christmas customs are much like those of the United States is Australia. Here Santa Claus still wears his traditional flannels and beard. When the holidays arrive in the middle of a heat wave, he can find the going tough. In some cases Australian Santas get "hardship" pay for sitting around all day in such costumes.

Many Australian families still have the heavy foods that go with northern cold Christmases--turkey, plum pudding, and all the trimmings. But more and more of them tend to break with the past, pack up a picnic lunch and go to the beach. Even where they stick to traditional foods, they may serve them outdoors.

Traditional lights and decorations are in all the stores, and the children find plenty of time to look at them, because Christmas in Australia comes in the Summer holidays of schools. And many Australian house-wives make extra money for Christmas by selling flowers from their gardens for decorations.



CHRISTMAS FOODS

Butternut stuffing was an old time New England favorite, too good to be forgotten:

- $1\frac{1}{2}$ cups butternut meats
- 1 teaspoon dried powdered sage
- $\frac{1}{8}$ " summer savory
- $\frac{1}{2}$ " thyme
- 1 qt. sifted breadcrumbs
- 1 qt. mashed potato
- 1 egg well beaten
- $\frac{1}{2}$ cup cream
- 1 teaspoon salt
- $\frac{1}{2}$ " black pepper



Mix well together the breadcrumbs and dry herbs. Add nutmeats. Combine wellbeaten egg with cream. Add this to the freshly boiled mashed hot potatoes. Add salt, pepper and beat. Combine the two mixtures together and stuff your bird.



No Christmas table is complete without a steamed pudding. Try this recipe for suet pudding:

- 1 cup chopped raisins
- 1 cup " suet
- 1 cup milk
- 1 cup sugar
- 1 egg
- 1 teaspoon cinnamon

HEAR YE! HEAR

YE!

Dear Folk Dancer;-

We were brought up to believe that Christmas is the perfect time of the year for family gatherings---large and small. So-o-o, we got to thinking.

Every Folk Dance Camp we ever attended always seemed to us to be one big family; some bigger than others of course, but still the family spirit was always there. That being so, isn't this the perfect time of the year for a Reunion of all former Folk Dance Campers? Plus a few of their friends who are potential Campers.

While in Maine a few weeks ago, Esther Sumpter voiced the opinion that she'd like to have a review session of all the dances taught at the three Folk Dance Camps this past year. So, why can't we have both? A FOLK DANCE CAMP REUNION & REVIEW SESSION.

So we've stuck our neck out to the extent of hiring the Peterboro (N.H.) Town House for the occasion. We can have the use of the whole hall, upstairs and down, with full kitchen privileges. We'll dance upstairs; eat down. There will be PLENTY OF ROOM. The upstairs hall will hold comfortably 200 dancers. Not that we expect or could handle so many but the room is there.

Registration will be from 12:00 to 1.00 P.M. Folk and square and contra (including Beaux of Albany) will begin promptly at 1 o'clock and we'll dance til 5. Let us know the dances you want reviewed. Still undecided about afternoon snack. How many of you want it? Nationality supper at 6. Evening party starts at 7:30. It's a local ordinance that all dancing must stop by quarter to twelve on Saturday nights, so sometime between 7:30 and 11:45 we'll do so. We'll try to have some folk singing. Bring your folk dance costume.

Total cost of the FOLK DANCE CAMP REUNION & REVIEW SESSION will be \$3.50 per person. Please, this is important, send \$1.00 per person for your reservation. We have to have some idea of the number of folks coming. We don't want to run short of food. Mail reservations to Mrs. Ada Page, 182 Pearl St. Keene, N.H. And the sooner the better.

P.S. The date is Saturday, Dec. 29

Be seeing you

Ralph Page





1 teaspoon cloves
1 teaspoon soda
1 teaspoon cream tartar
A little salt
Flour to make stiff batter
Steam 2 hours.



CHRISTMAS COOKIES

1 cup sugar	1 egg
$\frac{1}{2}$ cup shortening	$\frac{1}{2}$ cup milk
$3\frac{1}{2}$ cups flour	2 teaspoons baking powder
1 teaspoon vanilla	

Roll out thin

COOKIE FILLING

1 cup sugar	1 tbsp cornstarch
2 tbsp milk	1 cup boiling water

Juice and grated rind of one lemon

Cook in double boiler until thick and add 1 large cup seeded(not seedless)raisins cut in two.

CHRISTMAS APPLES

12 apples	1 cup quince jelly
3 cups sugar	$\frac{1}{2}$ cup brandy
2 cups water	

Pare and core perfect apples. Simmer them in a syrup made from the apples and water until

firm but tender. Place apples in a shallow serving dish, taking care to keep them whole and unbroken. Fill the centers with quince jelly. Boil down the syrup in which the apples were cooked until thick. Pour over the apples. Just before serving, pour the brandy over the apples light, and bring to the table.



CHRISTMAS BITTERSWEETS



$\frac{1}{2}$ cup each of strawberry, raspberry, and orange juice.

$\frac{1}{2}$ cup grated cocoanut

1 egg white

$\frac{1}{2}$ teaspoon vanilla

4-5 cups confectioner's sugar

Bitter chocolate

Small round orange-colored candies

Use a well-sugared marble slab. Mix a firm (uncooked) fondant from strawberry juice and confectioner's sugar; raspberry juice and confectioner's sugar; orange juice and confectioner's sugar; egg white, cocoanut, confectioner's sugar, and vanilla.

mould the fondant into $\frac{3}{4}$ ounce balls. Melt chocolate over hot water in a double-boiler. With a silver fork, dip $\frac{1}{2}$ of each kind of the fondant balls into the melted chocolate coat thoroughly, drain, and lay carefully on waxed paper. Reserve the other fondant balls and do not coat them.

Now decorate each chocolate with a very small candy ball the color and size (orange) of a ripe bittersweet berry; decorate each of the

C
15

plain fondant balls with a small green ball cut out from angelica to represent the berry of the green bittersweet. Alternate in layers in $\frac{1}{2}$ pound boxes different kinds of chocolates and fondant balls. Tie with orange ribbon and give for Christmas presents, if you can get them away from the family!



One of the nicest things about Christmas is the carol singing, in churches, in homes, on snowy streets; carols new and old, and never do they grow less beautiful. The old ones that we know by heart are a part of the holiday; they

grew up with us from our earliest remembrance.

But each year we learn new ones, songs of France, Germany, Poland, Portugal, the lands which knew Christmas long before there was any United States of America. They are lovely to sing and beautiful to hear. The stilted old melodies grow sweet with the singing.

Some are most interesting. Our little red leather Oxford Book of Carols, printed in England, holds a collection of songs, ancient and new, dating back to the very beginnings of carol singing, when Christmas first began to emerge from paganism, of Druids and ancient Celts.



I like the old French dialogue carol of the 15th century, with speaking parts by Mary and Joseph and the various hosts and hostesses to whom they begged a night's lodging.

Another favorite is an old German song of the nativity, of the 14th century, written in Latin with English translation. And there is a lovely Austrian carol of 1649, called "The Crane", and a German carol of 1360 was transplanted into Latin in 1582--and given in that language, only.

There is an old narrative song of the 15th century, called "The Golden Carol", telling the long story of the three kings who met with Herod before ever they found the young King. And

the queer little Coventry Carol of 1591, a pageant of Shearmen and Tailors.

It is interesting to see how carol singing came down through the years to be one of the heritages of our children.

Another heritage in which we firmly believe, should be the keeping of old customs—Christmas and otherwise, of the various nationalities which make up the melting pot of our great country. Each people, newly come to these shores, have in their keeping the delightful and colourful rites and customs and rituals which should be the sacred heritage of their children. There are Polish, German, Italian and Czech immigrants to this new land who brought with them, at least in their hearts, the Christmas of their ancestors.

No people should be so submerged in America that they lose the identity of their fatherland. Americans, yes, but Americans with the knowledge of their people which their children should not forget; language, customs, dress.



Rather than trying to forget the land of their forefathers, to be lost in this great America, they should teach their children the lovely customs of their native land. Like the Lucia festival of Sweden, which is celebrated in that country every December and which dates back to 304 A.D. Americans surely, but American



with a background of their own, of which they are proud and which shall not be lost to posterity. America is a melting pot, but it should not melt away the heritage of those who constitute it.

Sometimes it seems that Christmas has become so commercialized that it loses its true significance. Gifts, yes, because the Wise Men carried gifts to a Christ Child in a manger.

But it has over-stepped itself and is often a case of giving Mary something because she will give you something and perhaps we had better wait until we know what her gift is so we will spend as much as she did! What kind of a Christmas spirit is that?

We forget that some of the gifts laid at the feet of the Child were perhaps poor things not on a par with the frankincense and myrrh of the rich men. We like the story of the shepherd boy who had only his pet lamb to give and the other little lad who traveled far to Bethlehem and gave away his gift on the way to someone who needed it, and who could bring only a loving heart to the manger.



Too many people to be remembered, too much shopping, too much everything besides a loving heart, which is the true sign of Christmas! Long ago we decided to do away with a lot of turmoil; that when every relative this side of the North Pole had been remembered, we were a nervous wreck, entirely unfit to enjoy the Day. Now we concentrate on the immediate family and let cards do the rest.

It's funny how the children, even the grown-up ones, always insist on the old decorations every year; the dilapidated Santa, the tarnished gold star, the chipped glass swan! Probably because like the little boy in the story, they are so used to them.

We would end by saying that Christmas was not meant to be a chore. It is a time for loving kindness, joy and remembering those who need remembering. Truly it is a giving time of year, but too much giving, while helpful to the shop keepers, can be like Blunder, who hunted so hard for the Wishing Gate that he went clear past it! Let us remedy our living so that, in the words of the old Epiphany carol "Christmas is still the best day of the year".





ST. LUCIA'S DAY

The Swedish Yuletide is opened officially by the "Lucia Bride", who usually is represented by a young girl of the family.

According to ancient Catholic tradition Lucia was a medieval saint who went about carrying food and drink to the hungry people in her neighborhood.

Saint Lucia is the embodiment of the Christmas spirit, in her white dress, crimson sash and traditional lingon-leaf crown, adorned with lighted candles. She awakens each member of the household early and leaves steaming coffee, new baked buns and bread at the bedside.

Sometimes Lucia is accompanied by baker lads. These boys carry Lussikattor, or Lucia-katts-cat-shaped saffron buns with raisin eyes.

Many folk beliefs exist in connection with St. Lucia's day, which is the harbinger of Yule. The year's threshing, spinning and weaving must be finished and everything put in order for the Christmas holidays. According to an old proverb, if one celebrates with due lavishness, prosperity will continue throughout the next twelve months.





CHRISTMAS MEANS FOOD

CHRISTMAS PUDDING

$1\frac{1}{2}$ cups light cream $\frac{3}{4}$ lb. dried figs
 $1\frac{1}{2}$ lbs. brown sugar 1 cup shredded cocoanut
1 tbsp. butter 1 cup chopped almonds
 $\frac{3}{4}$ lb. chopped dates 1 teaspoon vanilla

Combine sugar, cream and butter in a saucepan.
Cook until it is in soft-ball stage (238°)
Remove and beat until creamy.
Add chopped fruits and nuts.
Roll with hands into rolls of desired size.
Wrap in waxed paper and store in a cool place
for two weeks.
When ready to serve, cut in slices and roll in
powdered sugar.



CHRISTMAS SALAD



4 slices pineapple	cranberry jelly
$\frac{1}{2}$ cup Philadelphia	English walnuts
cream cheese	

Place a pineapple ring on shredded lettuce.
On the pineapple put a heaping teaspoon of the
cream cheese.
Flatten out cheese; place on it a star of cran-
berry jelly.
Place a small dot of cheese on top, and in its
center add half of an English walnut. Serves 4.



CANDLESTICK SALAD

4 slices pineapple Maraschino cherries
2 bananas

Place a pineapple ring on lettuce.

Cut banana in half crosswise and stand one-half in an upright position, in center of the pineapple.

Make a cut in the tip of the banana and insert one half of a cherry.

Serve with Mayonnaise. Serves 4.

CRANBERRY-ORANGE RELISH

4 cups cranberries 3 apples
2 oranges 2 cups sugar

Wash berries and grind through food chopper.

Wash and core apples and grind in food chopper

Peel oranges and remove seeds; grind oranges and grind through food chopper.

Mix ingredients thoroughly and add sugar.

Let stand in refrigerator 24 hours before serving. Serves 8.

SUGARED POPCORN

2 cups sugar 2 tbsp. butter
1 cup water 5 qts. popped corn

Combine sugar, water, and butter.

Cook until syrup forms a hard ball when dropped in cold water (235). Pour over popped corn stir until each kernel is evenly coated. Coloring and flavoring may be added if desired.



POPCORN BALLS

5 qts.popped corn	1/3 teaspoon salt
2 cups sugar	1 teaspoon vanilla
1½ cups water	1 tbsv.vinegar
½ cup white corn syrup	

Pop the corn and remove the hard kernels.
 Combine sugar,syrup and water. Bring to a boil stirring only until sugar is dissolved.
 Cook until it forms a hard ball when dropped in cold water(270)
 Add vinegar,salt and vanilla;blend mixture.
 Pour hot syrup slowly over corn,stirring so that each kernel is evenly coated.
 Shape into balls and let stand in cool place.
 Each ball may be wrapped in wax paper.

This is a Mennonite recipe,and very good.

VINEGAR CANDY

2 cups sugar	2 tbsv.butter
½ cup vinegar	

Combine ingredients and cook until mixture is brittle when dropped in cold water (270).
 Pour onto buttered plates.
 Mark into squares while warm or roll into balls
 This is an excellent hard candy.



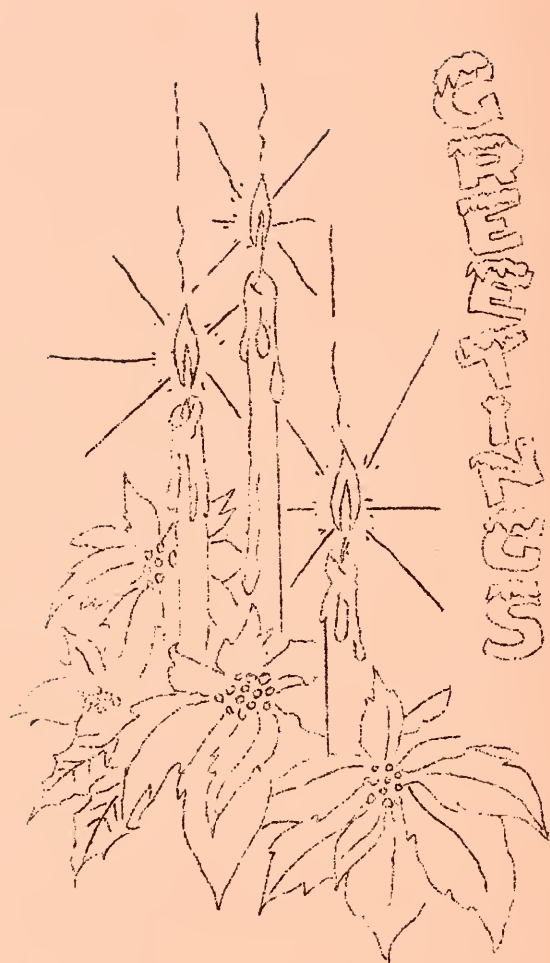
SPICED PUNCH

1½ cups sugar	1 qt. orange juice
2 cups water	2 cups lemon juice
1 teaspoon whole cloves	
1 stick cinnamon	2 cups grapefruit juice
(4 inches)	2 cups pineapple juice

Simmer sugar, water and spices together for 10 minutes. Strain and cool. Add fruit juices. Add ice when serving. Serves 12.



WICK-TRIPLES



CONTRA DANCE

OLD ZIP COON

Music: Turkey in the Straw

The Dance

Form on as for regular contra dance.
Before dance starts, 1st, 3rd, 5th, etc. couples
cross over and:

Balance partner
Right hand to partner and turn once and
three quarters around
Balance there three and one
Swing partner
Down the center with partner
Same way back, cast off
Right and left four

You must be better than a green hand at
contra dances to get this the first time. Two
figures are going to give you a fair amount of
trouble. Let's work them out.

Once and three quarters around is not an
easy figure, neither is it too complicated.
Join right hands with partner and walk around
one complete circle (elbows bent) that is once
around; in same position and without stopping
continue the walk for three quarters of a cir-
cle. This will bring the man facing away from
the caller; his partner will be facing the call-
er. Let go of partner's hand. The lady joins
hands with next couple below, all three should
face the caller; the man balances alone and the
others balance three in line.

The balance three and one is usually a

step, swing, balance, and the first figure of the dance-balance partner-is usually a forward and back balance.

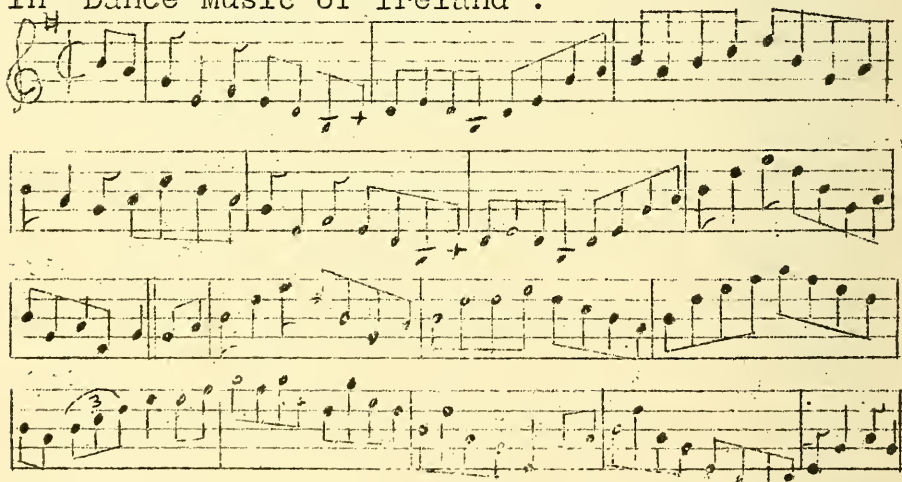
Active couples now swing partners and go down the center and back, etc.

Herb Warren, Fairlee, Vt. has collected an interesting version of OLD ZIP COON from Ed Larkin, Chelsea, Vt. Goes like this.

First couple down the outside and
 Second couple down center at same time
 First couple up the center and
 Second couple up outside at same time
 First couple sashay the center
 Back and cast off one couple
 Right and left four.

OLD ZIP COON has not enjoyed the popularity that it should. The callers don't like to call it too well because it demands almost constant paying attention to detail. They can't kid the dancers and have as much fun with the dance as in most other contras.

O'Neill claims the tune was brought here from Ireland, and here is the tune as he has it in "Dance Music of Ireland".





SANDY ISLAND

1951

by

Rube Merchant



Sandy Island is just that—a sixty acre island in the middle of Lake Winnepesaukee in New Hampshire. On this island, the Boston, YMCA has put up a recreation hall, dining hall, dormitories, cabins, shops and a multitude of recreational facilities.

Sandy Island Square and Folk Dance Camp was sponsored by the Y to provide leaders and enthusiasts with a workshop in square and folk dancing as well as a vacation. In line with this thought of providing a rest as well as study, the attempted curriculum was not as rugged as some dance workshops.

A typical camper came from Boston (they came from all over, including California) arrived at one of three embarking points and took a motor boat to the dock in front of the main lodge. He registered on Sunday afternoon, obtained his bedding and wandered off on one of the paths in search of his assigned quarters.

There was then time for a walk around the island, a game of shuffleboard or a dip in the lake. At six, the bell rang for supper and table assignments were made. Before leaving the supper table, our camper was introduced to the staff and told of the opportunities for physical and mental relaxation with which the island abounded.

In addition to the special dance program arranged, facilities were available for tennis, volley ball, table tennis, table bowling, shuffle board, croquet-golf; boating, canoeing, mountain climbing, craft work and probably another half dozen which this writer missed.

As a boon to parents, the staff included a children's director which made possible the attendance of some who can not ordinarily get to camp. All camp facilities were cared for by the YMCA staff thereby making it possible for those attending to make the most use of their time.

Sunday evening our camper drew his chair into a semi-circle of square dancers and listened to a few words of introduction by Charlie Baldwin, the director of the square and folk dance camp and leader of square dance instruction for the week. He met Vi and Rube Merchant, the folk dance leaders; and he met all the wonderful people who had gathered to improve their dancing abilities. Each person gave a short biography of himself and the first evening was spent as a discussion period.



Monday morning, square dancing started in earnest, first by ironing out the differences which always come in from different localities and second by getting some pointers on calling with dances to illustrate. In the afternoon folk dancing came to the front with a number of mixer dances. Evening was party time and everybody relaxed and got well acquainted.

Camp now settled down to a variable rout

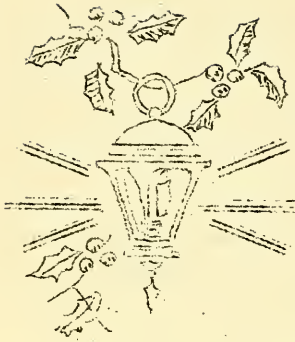
ine with folks gathering for square dancing in the morning and folk dancing in the afternoon. Private sessions were in evidence all the time and here individual problems were given attention. Potential callers were given real help by Charlie Baldwin who unmercilessly picked flaws in their (and his own) calling. Individuals were supplied squares to practice on and the big family of dancers spent the week "shopping and swapping" square and folk dances.

Although many names and incidents stand out in memory it seems unfair to mention them and at the same time neglect others less prominent. Suffice it to say that a seven day wonder-caller was launched on his way; that on the hottest day we adjourned to the lake and squared up for "drip and dive"; that square dancing can be done piggy-back; and that a treatise on hoop snakes is worth one hundred dollars. The above simply means that we had a good time with quite a few lighter moments thrown in with the intense study.

Everything that was accomplished cannot be covered in the small space allotted here but it is certain that high quality folk and square dancing received a big boost and the leaders and dancers returned to their communities to continue to build for the future.

Our typical camper boarded his boat Saturday morning, gave one last wave to Sandy and headed for home with the satisfaction of having gained in knowledge, health, and the fellowship of good dancing. This camp was a grand success and future ones will be even better.





KOLO

WEEKEND

by

Dave Bridgham

Just back from a big kolo week-end in New York, with the Hermans.

It started off Friday evening with a big party at the High School on 24th street, where they hold their regular classes. The party featured the Banat Tamburitza orchestra----who made the Kolo records on the Folk Dancer label, and a large crowd turned out, including many from out of town.

During the Kolos there were three complete rings around the gym floor, with the orchestra playing in the center. Decorations all around the hall, and a high percentage of folk costumes helped make it a very gay and successful party.

Saturday evening was the inauguration of the Herman's new hall, at 108 W. 16th St.; this being in a somewhat unfinished state, was limited to the workshop group and the various out of town delegations. These included 25 each from Boston and Washington, with Ted Sannella and Dave Rosenberg respectively; some from Albany and Philadelphia, and 15 from Minneapolis.

These last were from Morry Gelman's group. Morry has just gone overseas to work in Germany as an engineer, but Mrs. Gelman was there enroute to join him.

Again the Tamburitza orchestra was there and the party went on til the wee small hours. Sunday afternoon the same group got together a gain for one of the famous Herman workshop sessions, and in the late afternoon we finally broke up, reluctantly, for the long trek back to our homes.

The Hermans have a fine hall, which will be even better when they get it fixed up the way they want it. I'm sure all of their friends wish them success in this new place of their own, which they have been planning and needing for so long.



The Portsmouth (N.H.) Community Center was the scene, November 28, of an International Fiesta, sponsored by the local YWCA. The theme was a Christmas festival, based on old English traditions of the season. Principals in the pageant bore titles of nobility and knighthood and were suitably costumed.

The evening's entertainment seemed to be

directed toward a seated, spectator-type audience, rather than toward a participating audience of square and folk dancers. This may have been a disappointment to the dancers in the crowd, but perhaps it was a wise departure from the usual folk festival program which accents audience participation, inasmuch as the locale is not an outstanding square dance stronghold. Maybe the sponsors felt that entertaining the neighbors with a play or pageant-type fiesta would convert more of the populace to the folk and square dance cause.

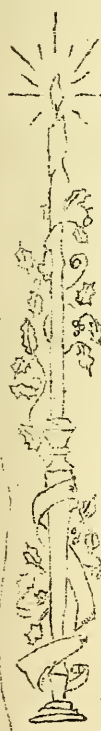


The program showed plenty of thought, considerable research, good balance and timing. The Fiesta was the result of a lot of good hard work on the part of the committees. 58 names are too many to list, but mention should at least be made of program chairman Margaret Badger Prior, UNH recreation specialist; and Sven Peterson, author of the lengthy script.

Folk dance exhibitions included: Russian Troika, English Sword Dance, Mexican Clap Dance, German Man in the Hay, Israeli Dance, English Pride of Erin Waltz, and a Scottish dance.

Square dances for audience participation were called by Arthur Tufts (Life on the Ocean Wave and Jingle Bells), Johnny Trafton (Split and Circle), Guy Mann (Page's Nightmare), and Mal Hayden (Figure Eight).

The Fiesta was m.c'd by Charlie Gray (WHEB) as Lord of Misrule, assisted by Arthur Tufts as Lord Chamberlain. Here's the full program:



St. John's Choir---Carols
 Lighting of the Menorah--Miss Anna Kushious.
 All singing (Good King Wencelaus) (Traditional--Feast of Lights)
 Processional
 Sq. Dance led by Lord Chamberlain Tufts
 Russian Troika--Spaulding H. S. Rochester
 Flamborough Sword Dance--Good men of Durham
 Sq. Dance led by Sir John Trafton of Kensington
 Mexican Clap Dance & Breaking of Pinata by Children of Lafayette School

Intermission

The Meistersingers
 Sq. Dance led by Lord Chamberlain
 Play of St. George--an early English Folk Play, by Portsmouth Community Players
 German, Man in the Hay--Durham Reelers, UNH
 Israeli Dance--Portsmouth Temple Israel
 Folk Dance Demonstration by Duke and Duchess Edward Taylor, Kittery
 Scottish Dance--N.H. Scottish Country Dance group
 Sq. Dance led by Lord Mal Hayden, Rochester.

General folk dancing followed by popular acclaim



THE SQUARE DANCE CALLER, by Rickey Holden, 48 pp \$1.50, from the author 835 Erie Ave. San Antonio Texas, or from NORTHERN JUNKET, 182 Pearl St Keene, N.H.

It's been a long time since I got excited over a new square dance book, but I sure did about this one. Have been a professional caller for fifteen years and I found some things about calling that I never knew before.

Just what the name implies, "The Square Dance Caller" is a book slanted toward that important phase of the business. Non-callers will find it mighty interesting reading too, so don't hesitate about buying it if you have no intentions of becoming a caller.

Of course as Rickey Holden says, "you can not learn to call by reading a book about it", though you most certainly can be helped.

The sectional headings "phrasing" and "responsibilities of a caller" alone are worth a dollar and a half. I consider this book a must for all embryo square dance callers-and for many who think they are. (R.P.)

SQUARE DANCE, by Ralph J. McNair, 188 pp. published by Garden City Books, Garden City, N.Y., illustrated with drawings, \$1.50.

Thirty-nine dances given here in easy to understand square dance language. And all of the figures are the so-called "basic figures" of the dance. With the plethora of modern square dance books on the market, crammed from frontispiece to dust cover with "allemande x minus 1" "throw in the kitchen sink" "throw your old man out the window, you're much better off a widow", it is nice once in a while to sort of get your feet on the ground and know where you are going and what you are going to do when you get there. This book does it.

In the directions, each couple is given a name, Andy & Amy; Bill & Bess; Cal & Cora; Dan & Dot. And the idea may be useful if you are working out the dances with your own set in the living room, with the book in your hand. It is one of those theoretical ideas that are supposed to make life easier for the square dance lover.

To me it was a bit confusing to follow the career of Andy & Amy around the set. It was not intended so, and may not be to anyone else. It's a good little book and deserving of a place on your square dance bookshelf.

(R.P.)



Merry Christmas - everybody!



ABOUT THE NEW ENGLAND FOLK FESTIVAL

It began in Boston-----
eight years ago, in a modest way.
The idea was, and is, to invite ex-
ponents of the best in folk music, folk danc-
ing, and folk crafts to participate in an annu-
al Festival, to help keep these things alive in
New England. From the first, quality could hard-
ly have been higher, and the response was won-
derful. The Festival has grown, too, with mount-
ing interest in folkways. Last year three thou-
sand people met to look on and/or participate
in Cambridge, and we expect twice that number
in Worcester this coming April 25-26.

The annual New England Folk Festival is
the first business of our Association. We aim
to enthuse, inspire, and instruct the thousands
who will attend to watch or to join in perpetu-
ating their proud folk traditions. Naturally
we hope that you will be with us, but even if
you cannot be, we think that our efforts work
to your advantage. Already the Association is
a great clearing center for ideas, but we have
even more services in mind--a permanent center
for example, where you can send for material on
folk music, dance, and crafts, and through which
you can learn about, or help sponsor, activities
in your own community.

This coming year's Festival in Worcester marks our first step away from our birthplace in Boston, toward what we hope is a circulating coverage of all New England. A committee is busy studying possible sites for the future--those offering suitable floor space and acoustics--and they will welcome your suggestions if you think they may have missed a spot in your community. Such long-range plans can be carried out as soon as we have enough membership suitably scattered over the six-state area.

YOU can help by making your interest known--your support now, that is, your membership will be another step toward our goal. Membership costs only a dollar a year, and your dollar will be put to good use.

Nobody connected with the Association, none of the officers, no performer at a New England Folk Festival, is paid for anything--not even travel. Eminent professional musicians, square dance callers, and folk group leaders work side by side with amateurs, all donating their services. Every penny in our treasury goes for expenses--and they're stiff enough. Expenses for 1952--rental of the Worcester Memorial Auditorium, advertising, mailing costs, insurance. This figure will go higher in other cities. So if you came to contribute more than your dollar for membership, it will be most gratefully acknowledged, and your gift will increase our effectiveness. But for just that dollar you become a full voting member.

Some of our members already live in your state--the officers whom they elected live all over New England. Members are invited to two general meetings annually, one in October, and the other, the Annual Meeting of the New England Folk Festival Association Inc., at the

time of the Festival in the spring. But from those who cannot attend, suggestions are gladly received by any convenient means, and all members receive notices and minutes of important proceedings.

By mail, members vote for officers and suggest talent for public exhibition, and by mail now, we invite you to join us. For your membership card, write your name and address and mail it with your contribution--\$1 for membership, or more if you like--to the Chairman of our Membership Committee, Mr. John Kenyon, of 136 Etta St Hoxie, Rhode Island.

So if you enjoy good fiddling, ballads and folk songs, country dancing--whether Yankee squares and contras or the dances your father and mother brought from another land--we'll be happy to have you with us.

Sincerely yours
NEFFA, Inc.,



Have you heard the "Prairie Schooner" program on the Trans-Canada Network every Saturday? A full hour program, 10:30-11:30, EST, featuring square and folk dances and folk songs. It's wonderful!

10:30 - 11:30 P.M.



THE TOWN CRIER

***** Lots of New Year's Eve
 DIED: Oct. 21 at Spring Square Dances scheduled
 field, Vt. Oma Buzzell all over New England.
 wife of Ray Buzzell Here are some of them:
 well known musician & Hancock, N.H. (Page) Step-
 caller of that town. ** ney, Conn. Country Barn-
 Next two dances of the (Brundage) Salom (Mass)
 Fitchburg (Mass) Quadril First Church (Perkins) at
 le Club will be Dec. 15 Middleboro, Mass. (Hogue)
 & Jan. 5. Ralph Page will Whitman, Mass (Doyle and
 call for the first and Baldwin) *****
 Patricia Slade the sec Rev. Chet Fiske and fam-
 ond. Come and bring ally are moving from Han
 of your friends. ***** over, N.H. to a parish
 Mal Hayden calls square in Tacoma, Wash. New Hamp
 dances at the Seacoast shire's lost is Tacomas
 Region Ass'n party Dec. gain. Bet they get to-
 15, Dover City Hall (N.H) gether with Bob Hagar
 January 4 finds Charlie and put on some humding
 Baldwin there. ***** er square dances. *****
 At the YMCU, 48 Boylston The Boston Scottish
 St. Boston, Dec. 22, Joe Country Dancers were in
 Perkins, calls; Jan 12. -- Washington, D.C. Sat. Dec.
 Dick Best will call. *** 8, guests of the Dave Ro
 Ralph Page will lead asenberg's group. *****
 New England square and Pop Smith calls dances
 contra dance institute at the Hartford, Conn. YW
 in Pittsburg, Pa. Jan. 11 CA, every Tues. night. ***
 & 12. ***** Yes, we have back issues
 Joe Perkins is calling of NORTHERN JUNKET from
 at Payson Hall, Belmont, the first issue right
 Mass. the 3rd Thursday up to the present. We'll
 of every month. ***** mail them anywhere in

He also calls for the
 Topsfield (Mass) Town
 Hall Kristmas Hoe-Down*
 Hogie wants everyone to
 know that the regular
 4th Sat. night sq. dance
 in E. Bridgewater (Mass)
 has been cancelled be-
 cause of Xmas. *****

the world @ 25¢ a copy. JB every Wednesday?*****
 Murray Driller, 141 Sec. Ralph Page is writing a
 ond Ave. NYC, wants the book on contra dances
 Yiddish words for the and would like to have
 Baroiges Tanz. Especial copies of any old hand-
 ly the next to last written dance direction
 line. Can anybody help? that are gathering dust
 Item from White River in your attic. Not the
 Valley Herald, 8/2/51-- originals, which are pro-
 There were 773 persons bably family heirlooms
 at church on Sunday, ma but copies of the origi-
 ny sitting on the lawn nals.*****
 and enjoying the ser Ralph Page calls dances
 vice through the loud for Worcester Quadrille
 speaker furnished by Club, Jan. 24.*****
 Walter Malmquist. Seven
 ty-five cars and busses
 were employed to bring
 those from a distance.
 Norway camp furnished
 the music. The organist
 broke his leg during
 the afternoon.*****
 Herb Warren, Fairlee, Vt.
 has been elected a dire-
 ctor for 3 years of
 the N.E. Council.*****
 Ralph Page calls Thurs
 day night squares and
 contras in Montpelier, Vt. for a large and en-
 thusiastic group.*****
 We have a hunch that
 the Galop is going to
 make a come-back on our
 dance programs of old
 time American dances. It
 is a lot more fun to do
 than some of the curren-
 ent favorites, too.*****
 Have you heard Dick And-
 erson's radio program-



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